DUPL

CANADIAN CINEMATOGRAPHY

This month Canadian viewers were given an opportunity to watch a Canadian-made film starring one of the great comics of the silent screen, Buster Keaton. Entitled "Buster Keaton Rides Again" and produced by the National Film Board it is actually a film on the making of a film. It centres around the on-location shooting of a second NFB film, "The Railrodder," a half-hour color production dealing with the Canadian National Railway. Pictured here is John Spotton, CSC, on the right, lining up a shot on a sequence being photographed by Robert Humble, CSC, somewhere in the prairies with director Gerry Potterton looking on.

Canada's First Magazine of Motion Picture Photography & Production

NUMBER 24 — SEPT.-OCT., 1965 — 50c A COPY

ONE IN A SERIES

Professional cameramen rely on Arri

Don Wilder, CSC, tries a dangerous shot during the filming of an award-winning television commercial for Carling's.

"... shooting a galloping horse calls for an extremely mobile camera," says Don Wilder, CSC

• One of Canada's outstanding motion picture photographers is Don Wilder, CSC. He has been shooting many award-winning motion pictures and television commercials and in most instances he has used his trusting Arri.

His brilliant photography in the National Film Board's "Nahanni" won him a Canadian Film Award. He has won many awards for his shooting of TV commercials. Many of these have been photographed in all kinds of weather and under almost impossible situations.

Says Wilder, "When you are shooting footage on location you must have a camera that is extremely mobile, is fast-handling, and precise. You can depend on the Arri to get you in and out of tricky situations and come up with some exciting footage."

There are many more features such as the use of wide angle lens and telephotos but ask your dealer about them.

ARRI

BRAUN ELECTRIC CANADA LTD.

3310 Elmbank Road, Malton, Ontario

Telephone 677-3243

On the Seaway

● IN A RECENT edition of the Toronto Globe & Mail, TV critic and observer, Dennis Braithwaite, made his judgment on the "Seaway," the first hour-long TV series to be produced in Canada. He really slates it. His verdict is a searing indictment on the inadequacy of much of the Canadian efforts in the filmic field to date.

It is a critique that knifes through the misty-eyed cloak of press releases and magazine stories that extol the marvels of this Canadian TV series. Braithwaite lays it on the line just where the "Seaway" should stand, like any other TV program, in competition with the best in television. He calls it plodding and lifeless and says, ". . . we have a badly directed, badly photographed, badly acted, pretentious and foolish film without the slightest hint of artistic integrity."

Here we have much more than a critic's review of a TV film. It becomes a direct challenge to our ability to make professional motion pictures in Canada.

The producers of the "Seaway" keep telling us that they have hired the best people available to make such a series. But the series continues to draw blistering appraisals from the press. This criticism can't be shrugged off if we are serious about our intentions of producing feature films.

At this stage, it is easy to say that it was a major error in not shooting a pilot film before the series commenced. The very weaknesses that would have been very obvious in a film simply didn't show up on paper. After all, this was a $3,000,000 venture and not a sudden sally into an industrial film.

It is quite apparent, now, that there wasn't nearly enough time allotted to developing the format of the series; even the CBC moved up the starting date almost a month.

To the average viewer there isn't any real motivation in the story-line because a script concerning the goings-on of our Department of Transport could hardly teem with excitement.

The "Seaway" series simply can't fail! There is too much riding on its success in this country. We have advocated the use of an all-Canadian crew before, and we say it again. Let's get the Canadian cameramen off the bench and at least give them an opportunity to prove one way or the other that they can do a better job.

Braithwaite echoes what the whole industry is saying in private but hesitates to admit in public. Why rock the boat, they point out. One thing is certain. As long as Americans are being used on these films, we'll never know just how good a Canadian film can be. How else can we judge whether we can or cannot make a professional film?

The "Seaway" series could have been something that . . . "would have stamped us as mature, intelligent people possessing a soul different from others." It so happens that this magazine believes that we Canadians are just that kind of people, despite our failure to convey this image abroad, to date.

If we are going to produce third rate films, let them be Canadian third rate films. Then we will know exactly where we stand in terms of our own ability.

The Detectives (part one: a fading image)

● RECENTLY a documentary film crew from Toronto headed for Kingston, Ont., to shoot part of a television film on a group of university students taking part in the *War on Poverty*.

Having surveyed a number of locations they drove to a slum dwelling in Kingston (a structure that housed 26 people) to shoot some sequences with the tenants' permission. It was decided to film the initial scenes of the children from inside a car to make the youngsters unaware of the probing camera.

Just as the first roll of film was running out, the door of the car was unceremoniously yanked open by an individual who flashed a badge demanding to know what was going on. The badge spelled out the Kingston Police Department and its owner was accompanied by another plain clothes officer.

The cameraman asked why, and immediately received the truculent reply: "Because we are police officers." The police demanded some identification. As the cameraman was in the midst of reloading his camera, his delay in producing the necessary credentials precipitated the following repartee:

OFFICER 1—"You mean, you're not going to show it to me?"

CAMERAMAN—"Well, just now I'm unloading film, if you don't mind. I don't want to fog it."

OFFICER 2—"What is it?"

OFFICER 1—"He wants to know why I want to see his identification?"

CAMERAMAN—"Well, that's a reasonable question, isn't it?"

OFFICER 2—"Well, because we're police officers."

OFFICER 1—"We'd like to know what's going on, that's all. But if you don't intend to tell us, we intend to take you some place where we're going to find out."

CAMERAMAN—"You mean you're going to arrest us?"

OFFICER 1—"I didn't say I was going to arrest you. I just said I was going to take you some place where I'm going to find out."

OFFICER 2—"Have you reported to the Chamber of Commerce?"

CAMERAMAN—"No, it is not necessary?"

OFFICER 2—"It is necessary."

CAMERAMAN—"What, to take pictures in Kingston?"

OFFICER 2—"In this city, it IS necessary to report to the Chamber of Commerce what you are doing here." (Editor's Note: Mr. R. G. Hamilton, manager of the Kingston Chamber of Commerce, advises us that there are no restrictions whatsoever concerning the shooting of films for television.)

OFFICER 1—"What's your address?"

CAMERAMAN—"Toronto."

OFFICER 1—"Smart guy, smart guy, Toronto. Toronto's a big city, you got to ask them every question, pick it out of them."

OFFICER 2—"Well, we're going onto Telex and find out all about you and if there is anything we can charge you with, we're going to charge you." (Editor's Note: Mr. T. J. McKibbon, clerk-comptroller, writes that "we have no by-laws regulating photographers and you would be most welcome to shoot motion picture film in kingston.")

This delightful rejoinder between two of Kingston's "finest" and a sinewy cameraman goes on and on. It should provide a classic manual to embryo policemen everywhere on how NOT to conduct themselves in public. What those two mighty limbs of the law didn't know was that the entire conversation *was being taped* in the back seat of the car and is available at any time.

We suggest that the detectives of the Kingston Police Department take an immediate refresher course in their own by-laws and perhaps work in the odd session on public relations. And please get rid of that hoary old complex that Toronto is "The Naked City." The big stick of the police state is surely from another era and certainly doesn't belong in Canada!

CANADIAN
CINEMATOGRAPHY
Est. 1961 — Number 24
Sept.-Oct., 1965
Editor: Art C. Benson

● Published six times a year on alternate months (15th) by the Canadian Society of Cinematographers (P.O. Box 760, Adelaide St. P.O., Toronto 1, Ont.). Advertising and editorial office at 2533 Gerrard Street East, Scarborough, Ont., OX. 9-9695. Subscription is $3.00 a year.

in and out of cinema

With Gerald Pratley

● As most readers will agree, Montreal's sixth International Film Festival was at its best, the only drawback being the loss of the Place des Arts and the return to Loew's—although I must say that the still unfinished grounds around the Place des Arts look so depressing that perhaps it's just as well to stay away until they are completed.

The press room, with its hot coffee and rolls and information services, was friendly and convivial and gave the festival a centre and a meeting place for critics, journalists and film makers (both resident and visiting) which brought everyone together. (New York's Film Festival lacks this, with the result that visitors feel totally lost there.)

The popular Kino Club, however, has grown too large for its own good, and too noisy with entertainers. People wanting to talk about films and the festival are "shushed" by those going into raptures over entertainers whose popularity leaves some doubt as to their critical acumen.

The most important part of a festival, however, is its program and here Rock Demers, program director, did very well. There were no entries that we were not pleased to have seen, from the critical point of view, although an organizer must also consider the public's preference—which is not always the same as a critic's search for knowledge.

The most difficult aspect facing the program director of a non-competitive festival is how to strike a balance between entries which are going to get shown in cinemas outside the festival later on, and those which are not.

Movies At Midnight

Some argue that a festival need not show a picture such as John Schlesinger's *Darling*, but this is justified on the grounds that it is going to be heavily cut and censored elsewhere and its reception at a festival may help to offset this. There is no reason why a purely commercial comedy such as *Casanova 70* should be included, but if the festival wants to show it at midnight (as Montreal did) and make some money from it to defray expenses, why not? All festivals need sparkle and color, and certain films provide this.

Where Mr. Demers could improve his program is in looking for films which are never going to get shown in Canada, not even perhaps, by film societies. And there are still many of them. Many of us would have liked to have seen Carl Th. Dreyer's *Gertrude*, so badly received in Paris, also, Pasolini's *The Gospel According to St. Matthew*, which has lately dropped out of sight; Bertolucci's *Before the Revolution* and Kaneto Shindo's extraordinary achievement, *Onibaba*. The list is a long one.

It is this kind of film which gives point and purpose to a festival—an adroit mixture of the commercially unacceptable with the prestige pictures of directors whose reputations were made at previous festivals when they were probably unknown.

And the Canadian Entries

Four features and 14 short subjects made up the entry list of this year's third annual festival of Canadian films, part of Montreal's sixth International Film Festival. The winner this year of "The Grand Prix" (rather a high-sounding award to what still amounts to slight achievements—and few of them at that) went to Gilles Carle's amusing comedy, *The Happy Life of Leopold Z*, story of a snowplough operator on Christmas Eve in Montreal. The judge's decision was greeted by near-hysterical applause by packed house at the closing night ceremonies.

The devotion of Montrealers to the work of their own film makers in Quebec suggests that they are more interested in the advancement of French-Canadian cinema than Canadian cinema in spite of it being a competition of Canadian films.

How else to explain the light applause which greeted Larry Kent when he went on stage to accept his "Special Mention" for *Sweet Substitute*? His film was no less an achievement than Gilles Carle's. Latter had the NFB behind him in financing and production facilities. Kent had no one to help him, and raised his own money. Ideally, audience should have been just as proud of it as the two French-language features. Although Arthur Lamothe's *The Snow Has Melted on the Manicouagan* won no prize, it was received by the audience on the night of its showing with the same enthusiasm shown for *Leopold Z*.

Fourth film, Allan King's *Running Away Backwards* (story of Canadian artists on the island of Ibiza) was more a TV film than a feature.

This competition-cum-festival however is still the best event of its kind in Canadian film circles and far ahead of the annual Canadian Film Awards. It still refuses, however, to bring together all the films available. Whether they are good enough is not the point at the moment. In this era of development in feature film making, it's important for visiting critics to see and know what is being done and to encourage new film makers.

For example, a private showing was arranged of Jean-Pinerre Lefevre's *The Revolutionaries*, a strange film making fun of the separatists. Whether Lefevre is mocking them or trying to pep them up remains in doubt, but certainly it deserved to be seen and recognized. Committee is thought to have fought shy of it on political grounds.

A strange silence seems to have fallen over the work of Pierre Patry. A hero two years ago for his production *Trouble-Fete*, he has since made two more, *Cain* and *A Corde a Cou*, which no one wants to talk about. Perhaps they are failures, but they have a place in the scheme of events here and shouldn't be ignored.

The public and critics have never seen *Three Women*, shown last year at Locarno, *The Adolescents*, shown at Venice, both NFB productions, nor the privately produced *Lydia*, made in Greece.

If this festival is to fulfill its proper function it should bring together all available Canadian films. Most are never shown in theatres; this should be their showplace. Not, perhaps, at evening performances but at special out-of-competition projections.

With continuity of production being so important to Canadian features at this time, the question was frequently asked "why didn't the NFB give Don Owen another feature to do following the success of his *Nobody Waved Goodbye* in the U.S.?" Neither he nor his players, Peter Kastner and Julie Biggs, have been heard from since, which is no way to encourage actors or film makers. Owen denies stories that he's leaving NFB for two years to make features privately. "I'll take four months leave of absence to direct *The Other Side of Love* in Toronto when the producer has raised the money. Otherwise, I'll remain here doing short documentaries."

Cinematheque Canadienne and its president, Guy Cote, deserve credit for the work put into the McLaren Exhibition, the collecting together of his films and the comprehensive booklet on his work. Exhibition, seen at Annecy this

(Continued next page)

EQUIPMENT
MACKENZIE
CO. LTD.
for
FILM REELS
CANS AND
CASES
Carlton Professional Bldg.
2 Homewood Ave. Toronto 5, Ont.
924-9633

Now . . . Go non-stop from "On-the-spot" to "On-the-screen" with the new EASTMAN 16mm sound film system!

1. LOAD with EASTMAN RP Panchromatic Negative Film, Type 7229 (prestriped) . . .

This new *prestriped* film is designed for studio and outdoor use, making it ideal for news, sports, documentation. Created specifically for rapid, high-temperature Eastman Viscomat processing, it can also be processed by any commercial laboratory.

2. SHOOT with the KODAK Reflex Special Camera . . .

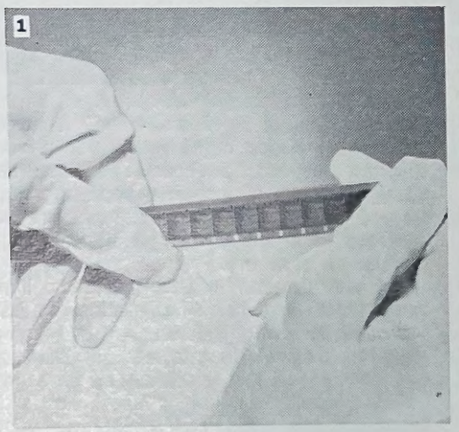
Designed with single-system recording unit, for location shooting and studio use. Precision reflex viewing with ground-glass focusing provides exact framing necessary for critical situations. 3-lens turret and variable shutter assure top versatility.

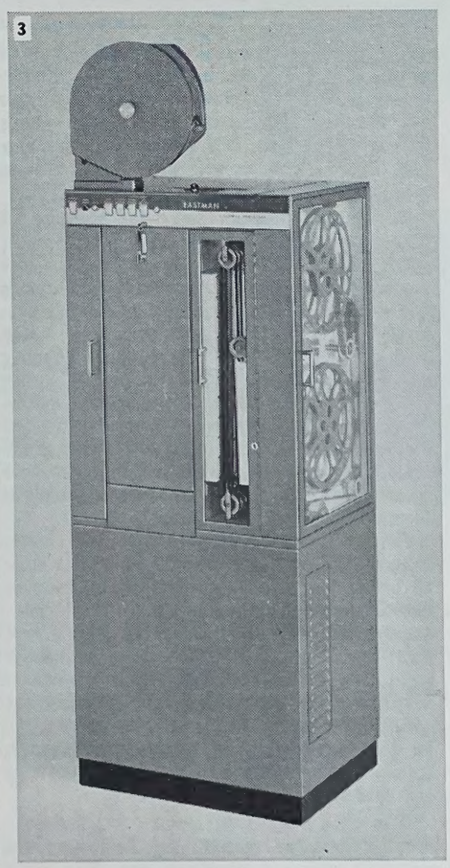
3. PROCESS with the EASTMAN VISCOMAT Processor . . .

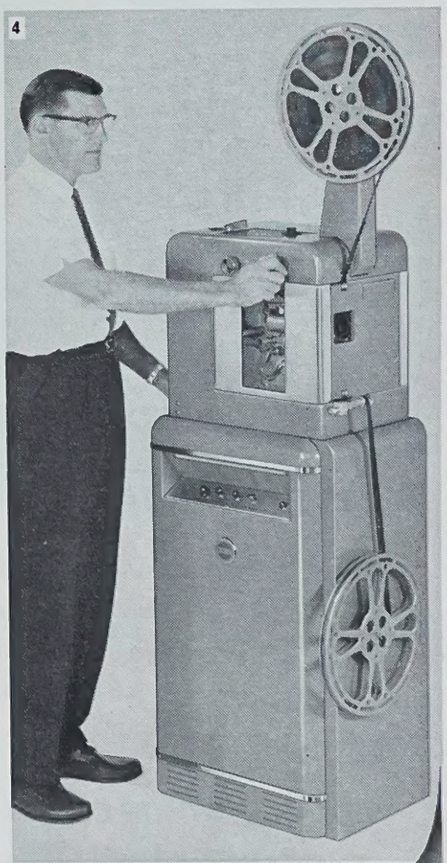
Processes film in minutes. In addition to negative prestriped film, TV recording, sound recording and positive print film may also be processed. Compact; easily, quickly installed. Completely automatic – no chemicals to mix or replenish.

4. PLAYBACK with the EASTMAN 16mm Television Projector, Model 275 . . .

Special heavy-duty construction offers rugged, reliable performance. Shock-forces are isolated by complete separation of intermittent and film transport mechanisms. Sealed, dirt-free lubrication. Easily adapted for magnetic sound playback.







For further information write to:

CANADIAN KODAK CO., LIMITED, Toronto 15, Ontario

Kodak
TRADEMARK

TO
ROY TASH

Fifty Big
Cheers
For Fifty
Great Years
Shooting Film
In This
Weird &
Wonderful
Business

Bill White

WILLIAM F. WHITE LTD.

2264 LAKESHORE BLVD. WEST

TORONTO 14, ONT. — 769-6339

year, goes back to Europe and to the U.S. during the months to come. Of special interest among McLaren's many early films is the pre-war *Hell Unlimited,* one of the most outright attacks on war and armaments manufacturers ever put on celluloid, even going so far as to urge people to demonstrate and strike to attain peace and disarmament. Years later, with the war raging, we find Norman making V for Victory and Buy Savings Bond films. Such are dreams and realities for artists!

British film makers have as hard a time getting recognition from the prejudiced French-Canadian critics as they do the French. This is the introduction in the festival booklet to Schlesinger's *Darling*: "If one does not find in England the fury of young cinema that exists in France today or the vitality of the new Italian cinema, there is the occasional name which invites hope . . ." To which critic Andrew Sarris said: "They've been too busy reading that anti-British journal, 'Sight and Sound' to know about Donner, Lester Forbes."

REVIEW

● BACK FOR a new season on Thursday nights is the CBC's "Telescope" series—an all film production that has provided an opportunity to see the work of several Canadian film people including Allan King, Paul Almond, Norman Campbell, Chris Chapman, Ron Kelly, Don Owen—to mention only a few.

The series has been under the guidance of former cameraman Peter Kelly who is producer of the series. His film background is more than apparent in the type of subjects chosen and the way they are presented. Associate Producer is George Ronald, formerly with "Close Up" and "Horizon," who has also been directing some films for the series. Ronald is known for his in-depth studies of important Canadian themes including "Dieppe," "D-Day," "The Jew in Canada." His latest ventures into the "Telescope" format with more visual material have resulted in the emergence of some excellent films.

Fletcher Markle, as host of the series, is sometimes a little obtrusive when he appears in order to justify his position. But when he becomes involved in the film, he can bring a great understanding and warmth to the subject. One wonders how "Telescope" manages to settle for such dull and lifeless sets and often trite introductions in front of the set. All in all it's an excellent series that should be commended for the opportunity it is giving film makers in Canada. Many of them are relatively unknown and need the outlet for their talents.

It is often risky using obscure film makers—but if "Telescope" didn't give them a chance we can't think of anywhere else they could go. "Camera Canada" and "Canada 98, 99," etc., both from the same CBC stable under Thom Benson, is doing less and less and what they are offering is becoming duller and duller.

What they desperately need is the life of "Telescope" and film makers should be thankful that "Telescope" has life. C.C.

COMMENT

Moving the Mountain

● THE LONG awaited news on how the government plans to assist the Canadian film industry is welcomed with open arms. Fourteen months after State Secretary Maurice Lamontagne delivered the initial teaser, he announced the proposed formation of a crown corporation with a $10 million investment.

How long it will take to ignite Stage 3 is a matter for conjecture. At least the efforts and petitions of the Ontario and Quebec film groups have hit their marks. Let us temper our enthusiasm with a little reason as this is only the beginning of a long road to feature films.

Among the many comments and observations, the one from producer Ted Leversuch is the most perceptive: ". . . before we are going to have anything in Canada we can really call a private film industry, we're going to need the wholehearted co-operation of the unions, actors and technicians."

There will be many questions. Who will administer the new corporation? Where does the National Film Board fit into the scheme? With such a diversified type of film-maker in Canada, it will be interesting to know just how the money will be allocated . . . and to whom. Will the large commercial companies appreciate the problems of the small film-maker and vice-versa? Will the little producer be squeezed out in a quest to emulate Hollywood? What assist will be offered to arrange wide distribution?

What kind of thought will be given to the "Canadian" film of the future—or will it merely be a pale imitation of Hollywood? It is very important that consideration be extended to those film-makers who come up with a project that requires a small crew. They can't be swallowed up by the theory that all films must be made the same way.

Just how "Canadian" will the productions have to be? Will there be any stipulations on just how much Canadian talent will have to be used —on **both** sides of the camera? Will the new corporation ensure that it will support a genuine Canadian industry, or just in name only with Canadian writers, actors, cameramen, etc., sitting on the sidelines being forever thankful that they are able to let "experience" build their industry?

The hardest task of all will be the gathering together of a group of knowledgeable people who can debate, understand and appreciate the predicaments of all types of all film-makers, and then make fair and reasonable decisions. Communications and rapport have been sadly lacking between the film groups in this country. The ten million probably won't help it to grow but at least it's a beginning.

The obvious timing of the pronouncement may smack of just another 14-month pacifier or it could be the signal to move ahead.

We rather suspect the former, but are hoping for the latter.

FOR SALE

ARRIFLEX 16S with 16-25-75mm Schneider lenses, sunshade, variable speed motor, cable, battery and small carrying case. Excellent condition for $1,550.00. Also 60 cycle sync pulse generator to fit on end of governor controlled Arri motor, with or without motor. Call Mike Lente, 55 Isabella St., Toronto. Tel. 925-9211.

QUESTIONS — ANSWERS

Edited by Wally Gentleman, CSC

Q.—How is a lens color-corrected?

A.—Every physics student is aware of the property of the prism that separates a color spectrum from a ray of white light. Lens systems also act to separate light which is made up from many different wavelengths of light into component parts. Because of the shorter wavelength of the color blue this component is refracted, or bent, more than the red component. A converging lens, that is, a lens convex on both sides, is said to be a positive lens and will bend the blue rays to a forward focus condition and the red to a rear focus condition.

The diverging lens, that is, a lens concave in shape on both sides and known as a negative lens, diverges, or spreads out, the blue rays more than the red. It follows that when lens systems are corrected for chromatic aberration an assembly of a positive and negative lens, will correct each other to bring light rays to a focus condition. Variants of these basic shape configurations will correct for other lens distortion properties inherent in the optical design considerations.

Q.—Why does one expose for key-tones on highlight areas in motion picture work particularly if one wants to have the best possible shadow detail?

A.—Generally speaking, in motion picture work the prime interest areas in the projected image are dominated by the brighter tones. One's attention is invariably drawn to light and movement in life as is the case with motion picture viewing. There is also a quick succession of scenes and more often than not there is little time in which to observe the shadow detail on each camera set-up. It is vital that the keytone areas in each scene have a constant negative density as can be readily perceived when untimed prints of various exposures are printed at a constant printer light.

Threshold shadow densities however should not be neglected. A weak density negative is likely to suffer more in handling damage and general wear and tear than an adequately exposed negative. In summation it can be readily stated that in still photography one is very concerned with shadow detail since the viewer has more time in which to enjoy the photographic nuance of light and shade whereas the cinematographer must be more engrossed with impact of the brighter areas.

Q.—Is hypo a reducer?

A.—Any photographer who has been careless enough to leave a negative standing in hypo solution over a period of hours will have noticed a decided reducing action as a consequence. Hypo, sodium thiosulphate, is capable of attacking metallic silver and with an oxidizing agent added, such as potassium ferricyanide, the reducing action is very rapid. A small amount of hypo can be added to a developer to promote a finer and cleaner negative but if added to excess dichroic fog will be introduced.

Q.—How closely do wide angle lens systems approach the viewing angle of human vision?

A.—The average human being will approximate 165° in straight forward vision. The peripheral vision, that is to say, the outer extremities of the subject perceived will not be in sharp focus. There is approximately a 25° area of sharp vision wherever the eye is focussed and the subject is constantly scanned by the eye mechanism.

16mm colour prints from
Interneg protect your budget by
guaranteeing the highest
quality prints at the
lowest possible prices.

try us!

GRAPHIC FILMS LABORATORY

19 FAIRMONT AVENUE

OTTAWA

AREA 613 PHONE 728-3513

We send hearty congratulations to Roy Tash,
who has been putting Canadians in the picture
for 50 years.
From the Commonwealth's largest hotel,
who have been making Canadians comfortable
for 36 years.

THE
ROYAL YORK
HOTEL - TORONTO

Canadian Pacific

TRAINS/TRUCKS/SHIPS/PLANES/HOTELS/TELECOMMUNICATIONS
WORLD'S MOST COMPLETE TRANSPORTATION SYSTEM

"He turned his camera towards the stars"

A SALUTE TO ROY TASH, CSC

To honor his 50 years of devoted service in the Canadian Motion Picture Industry.

EDITED BY ART C. BENSON

● FOR OVER half a century, Roy Tash, CSC, has been squinting through a small piece of glass the size of your thumb nail at a wide panorama of world-shaking events and world-famous figures. The news you see on "MGM News of the Day" at your local cinema was probably seen first through the viewfinder of Roy's Bell & Howell Eyemo camera. This same camera has been recording the news for films and posterity for almost 50 years!

The famous people he has "shot" reads like a chapter from an international "Who's Who." You name them, Tash has filmed them. He has shot footage on nearly every member of the British Royal Family and fondly remembers the coast to coast Canadian tour of Their Majesties in 1939 which he filmed in its entirety.

George VI was an ardent home-movie addict and was intensely interested in the film record of the tour. He carried a 16mm camera, and it was no royal toy, either. One day, when the royal train stopped in Northern Ontario, everybody tumbled out for a breather including Roy and his camera. After he had filmed some of the beautifully rugged scenery, he was startled to hear another camera purring just a few feet away. It was the King taking some shots of Roy in action. For once in his life, he was speechless. His Majesty wound up his camera, winked at Roy and climbed back into his private car.

Roy Tash, CSC, was born in Brooklyn, N.Y., in 1898. Two years later his family moved to Chicago and before many years Roy was making his debut in the motion picture industry—sweeping out the peanut shells in the local nickelodeon after school. By the time he was 16 he had worked his way up to assistant projectionist. An old projection head gave him the basic material for his first movie camera. It was heavy and awkward and should have been mounted on a truck but it worked, and Roy was on his way.

A few blocks from the Tash household was located a busy movie studio where Roy scrounged scraps of film from the cameramen. It supplied him with about 50 feet a month and Roy really went to work on it. By his 17th birthday he managed to save enough money to buy a second-hand Universal camera. The eager Tash caught the eye of Curtis Pritchard who was one of the great newsreel cameramen of the day shooting for Pathe News and from him Roy learned the rudiments of professional motion picture photography.

In the above picture Roy is being congratulated by Her Majesty Queen Elizabeth, the Queen Mother, on the occasion of his 50th anniversary in films. The Queen Mother remembered Roy when he was the official cameraman on the Royal Tour of Canada in 1939.

"It was a lot different in those days," recalls Roy. "You had to be a part hod carrier and part organ grinder to be a cameraman. The cameras weighed almost 150 pounds with magazines, tripod and 200 feet of film. Film was exposed by hand cranking and you had to hit an exact speed of two turns a second which gave you 16 exposures a second."

Roy's alertness won him his first big news break in Chicago when his camera was one of the first on the scene of the Eastland boat disaster 50 years ago, when over 800 people lost their lives. He was promoted to assistant news cameraman for Pathe News in the Windy City.

At 21, Roy became restless and decided to try his luck north of the border. He arrived in Toronto just after World

(Continued on page 16)

NATIONAL FILM BOARD
CANADA

GOVERNMENT
FILM COMMISSIONER

September 15, 1965.

Mr. Roy Tash, c.s.c.,
Newsreel Manager,
c/o MGM Pictures,
340 Victoria Street,
Toronto 2, Ont.

Dear Roy:

I count it a privilege, as well as a pleasure, to offer my sincere congratulations to you on the occasion of your 50th year of service to the cinema-going public.

Last year, at this time, when the National Film Board was observing its 25th Anniversary, it seemed natural for us to think of ourselves as 'oldtimers' in the film industry. But here you have been in the trade almost twice as long as there has been a National Film Board. I still see good years ahead for you, as do all your friends.

The contribution you have made to the filmic record of Canadian events is one that the National Film Board gratefully acknowledges. I remember, at the Canadian National Exhibition, when we showed our 13-screen review of Canadian news events, you told me how many of those important happenings you had covered as a newsreel cameraman and how much pleasure your work had given you.

You have brought pleasure, and information as well, to several generations of Canadians and I hope we may continue to see the results of your camera skill on our screens for many years to come.

I know that your work has brought you in contact with many of my colleagues at the National Film Board. On behalf of all, I would ask you to accept our sincere appreciation and congratulations.

Yours sincerely,

Guy Roberge

Guy Roberge

Tributes mark Roy Tash's 50th anniversary . . .

FREDERICK L. HOLBORN, Special Assistant to President Lyndon Johnson, White House.

The President was most pleased to learn of your reaching the 50-year mark in your contributions to the motion picture industry. He asked me to convey to you his heartiest congratulations, and to forward this autographed photograph, a token of appreciation and recognition of your work.

Please accept my warm good wishes for continued success in your pursuit of excellence in newsreel artistry.

R. C. MacINNES, Director of Public Relations, Air Canada, Montreal.

I have been told that you shortly will be celebrating your fiftieth year in the motion picture industry and this conjures up a great many reminiscences.

I can recall working with you when General Motors were busily engaged in a type of water-proof motor vehicle for the armed forces and you and I stood on the end of a pier at Oshawa to photograph the results. I also remember the time you spent in Oshawa when General Motors built the first hand-operated motor car for use by incapacitated veterans and the tense moments when the lad attempted to drive the car off the production line.

In addition, I think of Royal tours and other great Canadian news stories in which we were both involved, but I think primarily of the understanding you displayed when conditions were most difficult.

Let me congratulate you on fifty years of portraying successfully many occasions which will be history in Canada.

HON. LESTER B. PEARSON, Prime Minister of Canada.

As you will soon reach the important milestone of your Fiftieth Anniversary in the Motion Picture Industry, may I extend my warm congratulations to you on the significant contribution you have made in this field.

Over this period you have recorded our country's history through the medium of newsreels and, by your skill and effort, Canadians have been kept informed of current events.

With all good wishes for continued success in the years ahead and kindest personal regards,

---

MARTIN GILLIAT, Private Secretary to Queen Elizabeth, The Queen Mother.

I am writing to thank you for your letter informing me that you will shortly be celebrating your fiftieth year in the motion picture industry.

I have had an opportunity of showing your letter to Queen Elizabeth, The Queen Mother, and I am writing to let you know how interested Her Majesty was to learn of your record of achievements and in particular, of course, that you were the official newsreel photographer on the 1939 Tour and also that you have covered practically every Royal Tour in Canada dating back to 1919.

As you can imagine, Queen Elizabeth is eagerly looking forward to her visit to Toronto in June.

ESMOND BUTLER, Secretary to the Governor-General, Ottawa.

I have informed the Governor-General of the fact that you will be celebrating your 50th anniversary in the motion picture industry this year. His Excellency remembers with pleasure your many meetings and has asked me to convey his warmest congratulations and all good wishes for the future.

I have very much enjoyed our many contacts over the years and will never forget the trip which we made together to the high Arctic with Mr. Massey in 1956. It is sad that Charlie Quick won't be present to celebrate your anniversary with you.

Guy Robillard joins me in wishing you every success and happiness through the years to come—may it be another 50!

RT. HON. JOHN G. DIEFENBAKER, Leader of the Opposition, Ottawa.

Your fifty years in the Motion Picture Industry have made you a host of friends. As the man behind the camera you have earned the appreciation of all who have been honoured to have been the subject of your art. Always courteous, you have been a credit to your profession.

My wife joins me in expressing our warmest congratulations to you, and with them the hope that you will have many more years in which happiness and good health will be your companions.

HON. JOHN ROBARTS, Prime Minister of Ontario.

I would like very much at this time to congratulate you on the celebration of your 50th year in the motion picture industry.

During the years that I have been in public life I have been very much aware of your presence at the events that have been significant to our province and our country. You have played a most important role in recording these not only for the immediate enlightenment of our people but the sake of posterity.

I congratulate you on the significant contribution you have made to the record of our times and sincerely hope that you will continue to carry on behind your camera for many years to come.

HON. DAVID CROLL, Q.C., The Senate, Ottawa.

I am delighted to learn that the Variety Club of Ontario is going to honour you very shortly by celebrating your fiftieth year in the motion picture industry. For 35 of those years I shared the public scene and was often the object of your pursuits.

From my experience I know what a significant contribution you have made to the history and record of our times. Moreover the prized friendships that have come to you over the years has been a tribute to your competence, as well as your personal relationship and friendship.

I join with many others to congratulate you and wish you many continued years in the undertaking to which you contribute so much.

HON. EARLE ROWE, Lieutenant-Governor of Ontario.

May I extend my hearty congratulations to you, not only for half a century of great industry but especially for your excellent skill. Few if any in the fascinating field of photography have served as many years or achieved such a degree of excellence in this special art.

It is many years since I had the pleasure of our first meeting. As we approach the twilight years of our time, I am sure you must also be gratified to know you have the kindest personal regards and best wishes of an ever widening circle of good friends.

The Variety Club is to be commended for the honourable recognition they are tendering you at their next meeting.

Greetings

ON YOUR 50 YEARS SERVICE IN A GREAT INDUSTRY.

YOU HAVE BEEN THE "LANDMARK" TO CANADA'S MOTION PICTURE FRATERNITY.

YOUR "OLD" ASSOCIATE

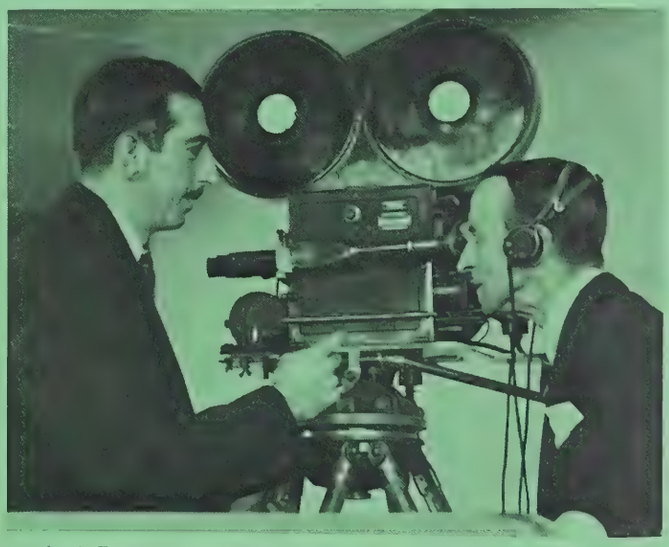
Jack Chisholm

JACK CHISHOLM FILM PRODUCTIONS LTD., TORONTO

Over the years Tash has talked to many people who are world figures today. Here he is chatting with President Sukarno of Indonesia with his ever-faithful Eyemo always at hand—just in case.

Here is Air Marshal Billy Bishop, Canada's World War I ace flyer, posing for Roy Tash's camera. In the background can be seen John Bassett, publisher of the Toronto Telegram. The shot was made in 1941.

Tash was on hand to photograph Prime Minister Harold Wilson's first visit to Canada, being welcomed by Prime Minster Pearson. It was a frosty morning and Wilson's first words were: "God, it's cold here."



Lord Tweedsmuir (John Buchan), one of Canada's early Governor-Generals, looks through the viewfinder of an Akeley—the first sound motion picture camera in Canada used constantly by Roy for 15 years.

Pictured from L. to R. are: Prime Minister Mackenzie King, President Harry S. Truman and Lord Alexander of Tunis (then Governor-General of Canada). The group had just finished posing for Tash in background.

Here is Tash with his hand-cranked Bell & Howell 35mm camera. Roy has hob-nobbed with many world figures. He is seen with King Olaf of Norway taken during the last war when he was Crown Prince.

. . . from mayors and movie queens

MISS JOAN CRAWFORD, Hollywood, California.

I would like to add my warm congratulations to the many I know you will be receiving on the celebration of your 50th year in the motion picture industry.

What fine work you have done and what a great contribution you have made to the industry during those years!

Bless you and all good wishes for many more years of continued success. Do hope to see you again when next I get up to Toronto.

LORNE GREENE, Hollywood, California.

Quite a few years have gone by since our paths first crossed, but I remember with pleasure our various encounters and interesting conversations.

I suppose, of all the people I have met, you, more than anyone, has recorded the events of Canadiana for posterity, and thereby made a significant contribution to the record of our times.

I have just heard that you are about to celebrate the anniversary of your 50th year in the motion picture industry. And I hasten to wish you well on this important achievement. My warmest congratulations to you on this memorable occasion.

With every possible good wish, and with warmest personal regards,

---

JAMES CARDINAL McGUIGAN, Archbishop of Toronto.

I have been told that you are shortly to celebrate the fiftieth anniversary of your association with the motion picture industry. I wish to express to you my cordial congratulations on this occasion.

During these fifty years—forty-five of which have been spent in Canada—you have made significant contributions to the record of our times through the medium of theatrical newsreels. You and others associated with you in this great industry have contributed much in the field of education and entertainment for us all, and in the newsreel field have left a rich legacy for the history of our nation. I thank you now for your share in it.

I wish you every blessing in the work which you are doing for our community and for our beloved country.

JOHN J. FITZGIBBONS, SR., Famous Players, Toronto.

My most sincere congratulations to you on your 50th year in the motion picture business—45 of which you have spent behind a newsreel camera.

During those 45 years you have photographed every important person in Canada—from Prime Ministers to ordinary men-on-the-streets as well as Royalty and other distinguished visitors to Canada. You have been most generous in your coverage in support of worthy causes as well.

As a former newsreel cameraman myself, I congratulate you and wish you health and happiness in the future.

JOHN BASSETT, Publisher, The Telegram, Toronto.

May I congratulate you on the occasion of your fiftieth anniversary in the motion picture industry.

Your contribution to the industry based on your craftsmanship and integrity has been most important, and I hope you will have many more years at your chosen profession.

PHILIP G. GIVENS, Q.C., Mayor of Toronto.

During my many years of association with the Council of the City of Toronto I have been privileged on numerous occasions to pay tribute to deserving personalities in various fields of endeavour, and your fifty years in the Motion Picture Industry is indeed an event worthy of recognition.

Your reputation as one of the outstanding newsreel cameramen in Canada is well merited and it gives me a great deal of pleasure to extend congratulations to you on the completion of the half-century you have devoted to the science of motion pictures.

May you continue for many years to enjoy good health and happiness.

Congratulations Roy Tash

On Your Fiftieth Anniversary

of Shooting

Motion Pictures in Canada

from

J. W. J. UNDERELL, PRESIDENT

AND STAFF OF

BELL & HOWELL CANADA LTD.

88 INDUSTRY ST., TORONTO 15, ONT.

HOPE WE HAVE CONTRIBUTED

TO YOUR SUCCESS

THROUGH OUR 70DR AND EYEMO

MOVIE CAMERAS

Congratulations

Roy

on your

50th Anniversary

John & Jack Fitzgibbons

Congratulations
ROY!

from all of us at
ODEON THEATRES

. . . from clergy and show business

W. ROSS STRIKE, Q.C., Chairman,
The Hydro-Electric Power Commission of Ontario.

I understand you are now approaching the 50th anniversary of your association with the motion picture industry. It has been my pleasure to have had many happy and productive experiences with you over a long number of years and I should like to take this opportunity to extend to you my warmest congratulations.

By your foresight, determination and highly creative standards, you have made a distinguished contribution to the field of communication in this country.

Please accept my best wishes for many more years of service to the people of Canada in this important field.

RABBI DAVID MONSON, LL.B.,
Beth Sholom Synagogue, Toronto.

I recently learned that you are about to observe the fiftieth year in the motion picture industry and that you have spent more than 45 of those years behind a camera. This is a celebration not only for you and your precious wife, but for all Canadians because you have captured and retained for the human eye and the mind the most significant happenings in our beloved Canada in the past half a century.

How significant is the Chinese proverb—"One picture is worth a thousand words." Just imagine that you have taken thousands of pictures and thus transmitted millions of words to the people of Canada. I have long admired the calmness with which you click your camera and the patience with which you portray the persons before you. God has given you a magnificent gift which you have richly shared with all of us.

May the Lord who has indeed been kind to you, continue to be with you and bless you and your dear wife and all your loved ones with long life, good health and much happiness. As you cross the threshold into the second half of a century of activity, may good fortune surround you and good health be with you always to continue your dedicated service.

JACK ARTHUR, M.B.E., Toronto.

You may be interested to know I had the pleasure of being in the company of a few old show business friends last week, including George White of the famous "Scandals." During our conversation, mostly reminiscences, your name came up, and I was told that this year of 1965 marks your fiftieth year in show business. Congratulations! It hardly seems possible.

Since I have been associated with you throughout most of your career, may I compliment you on the tremendous contribution you have made to the business, both artistically and philanthropically; particularly for your efforts on behalf of Variety's Heart Fund and the Motion Picture Pioneers fund raising activities for less fortunate members. You have indeed been a credit to the industry.

Midge joins me in continued best wishes to you and Mrs. Tash for good health and happiness for many years to come—"May your lum always reek briskly"!

HON. PAUL MARTIN, Q.C., The Secretary of State.

I was most interested to learn that you will be celebrating your 50th year in the motion picture industry and I wish to take this opportunity to offer my hearty congratulations on your long and outstanding association with the motion picture industry in Canada.

I recall with pleasure your picture record of our trip to Southeast Asia in 1956 and I know that this is only one of many outstanding achievements.

Please accept my congratulations on this memorable occasion and my best wishes for many more useful and happy years in the motion picture industry.

J. J. FITZGIBBONS, JR., Famous Players, Toronto.

Congratulations on your Golden Anniversary in the Motion Picture Industry.

The millions of feet of film on which you have recorded the lives of World Famous people and events, is of historical value for us today and generations in the future.

You must be proud that you have been responsible for this tremendous film library, covering the past fifty years.

My sincere thanks for everything you have done for Variety, the Canadian Picture Pioneers, and the Industry as a whole.

. . . from societies and the press

FOSTER W. HEWITT, Radio Station CKFH, Toronto.

It has been brought to my attention that you will shortly be celebrating your fiftieth year in the Motion Picture Industry.

May I extend my warmest congratulations to you on this occasion. Having had the good fortune of working with you on various assignments over the years, I can appreciate the great contribution you have made, particularly through the medium of theatrical newsreels.

YOUSUF KARSH, Ottawa.

It has been brought to my attention that you will shortly be celebrating your 50th year in the motion picture industry and on this memorable occasion I would like to extend to you my warmest congratulations. I am sure that you will continue to make a significant contribution to the record of our times, long past this special anniversary.

RICHARD H. GLUNS, National Director of Public Relations, The Canadian Red Cross Society.

I understand that this year is an eventful one for you.

May I join your many friends and wish you the best in this fiftieth year in the motion picture business. Over that half-century you have made a wonderful contribution to the cinema world.

GORDON SINCLAIR, Toronto.

It's a joy to recall your long, almost pioneering career, as a newsreel photographer in Canada.

I am not sure, Roy, if you were the very first to record on moving picture film the history of the day as it unfolded, but certainly you are the first of whom I was conscious and as you know, we worked many assignments together coast-to-coast in Canada and sometimes below the border.

It's encouraging to know that you are still going strong, Roy, after forty-five years in the business and while it sounds trite and I don't normally go for the customary cliches of salutation, I nevertheless can't help saying that I hope you continue many years into the future.

I never knew a time when, at the expense of the reporters, you tried to squeeze them out and get the favoured positions at a big news event.

So all the best!

DOUGLAS STUEBING, President, Toronto Men's Press Club.

As president of the Toronto Men's Press Club I am pleased to pay tribute to your long service as a newsreel cameraman in Canada.

FIFTY years service to any craft is a distinguished record but I know of my own experience how noteworthy your contribution has been to the business of newsgathering. I can't now remember the first time I was covering the same story as you, but I can remember several occasions when you and I had to jostle for position at the scene of a major story.

I hope you continue in good health and enjoy the fruits of your long labors.

MERVIN LaRUE, Chicago.

It was good to hear from an "old-timer" and know you are still making those "Flickering Tintypes," as George Bastier used to call motion pictures.

Congratulations on your 50th birthday as a motion picture photographer. With the many changes in the industry over the years it has been something of a task to keep abreast of things. You have seen so many changes in methods and applications of motion pictures, you are indeed to be commended for keeping ahead of your profession and rendering top service to the industry for so many years. Do not retire, remain vertical and keep moving. A moving target makes it more difficult for anything to catch up with you.

I, too, am grateful for a long and active life in motion pictures, although my interests wandered from the routine many years ago. I am enclosing a reprint of an SMPTE biography and one from Business Screen which might be of interest.

I hear from George Bastier at rather frequent intervals and if all goes well hope to see him in August when the Biological Photographic Association have their annual meeting in Philadelphia.

We still correspond with many of our Toronto friends. Give them all my very best.

Peering through the viewfinder of Roy's camera is the former Prime Minister of Canada, Richard B. Bennett. Tash had just completed shooting a sound interview in Ottawa with the Prime Minister during a federal campaign speech.

Tash lines up a shot on Premier Khrushchov seated in a Cadillac convertible. Actually he was a wax dummy borrowed from Tussaud's Museum at Niagara Falls, Ont. His appearance raised many eyebrows in the border city.

Good Luck, Roy
and many more!

Bill Singleton

W. J. SINGLETON & CO. LTD., MONTREAL, QUE.

He Turned His Camera . . .

War I and teamed up with Blaine Irish, a Chicago projectionist. The partners formed Canadian Aero Film Company, later called Filmcraft Industries with financial backing from Clifford Sifton and Irwin Proctor an aviation pioneer from Hamilton, setting up shop above the Photodrome Theatre across from the old City Hall.

One of Roy's first assignments was the filming of Sir Wilfrid Laurier's funeral in Ottawa. The early twenties were exciting days for ambitious cameramen what with the popularity of beauty contests, aerial acrobats, parades, sporting events, etc. But in 1924 the partnership broke up and Roy was on his own again.

Joins Associated Screen News

At that time, a major film production company in Canada was Associated Screen News Ltd. (now Associated Screen Industries). They shot Canadian news footage for the four big U.S. newsreel companies, Fox Movietone News, MGM News of the Day, Paramount and Universal. Roy joined them in 1925 after completing an assignment near the North Pole for the Dominion Government Arctic Expedition. He has been with them ever since. In addition to the documentary filming, he had been commissioned to get some footage of a charging polar bear. But when our hero did corner his furry subject, the irate bear chased Roy across several ice pans while he was frantically grinding away on his camera. Only a crack shot from a member of the crew saved this aspiring and perspiring photographer. The beautiful pelt for years decorated the Tash den in Etobicoke.

Roy has not always shot newsreel films. In days gone by, he has photographed everything from feature films to travelogues. Tash was the man behind the camera in 1920 shooting the first all-Canadian full-length feature film made in Canada. It was called *Satan's Paradise*, an eight-reeler, shot on 35mm stock. At that time 16mm was considered "baby stuff" and there wasn't much of it around. People in the trade said that it wouldn't last; 8mm was unthought of.

Undoubtedly, Tash's most envied assignment was the filming of the Dionne quintuplets in 1932 near North Bay, Ont. When he arrived at the backwoods farmhouse a few hours after the news had broken, Roy discovered that there was no electricity to hook up the floodlights necessary for shooting pictures. So he sent out an urgent SOS to all garages in the area who gathered together as many car batteries available. These he hooked up to get the required "juice." Roy acted also as technical advisor on the filming of *The Country Doctor*, starring Jean Hersholt, a story of the famous girls produced by 20th Century-Fox.

Recording the Dionne Quintuplets first Christmas in 1934 is Roy Tash as he cranks away a 35mm Bell & Howell camera with soundman Alfred Nicholson standing by still incredulous about the whole thing. Roy has won many citations over the years including a Canadian Film Award.

Roy Gets the Hot Hand

In 1941 when he filmed the visit of Winston Churchill to Ottawa Roy drew a puzzled look from the British Prime Minister when he emptied his ashtray into his hand. "What are you going to do with that?" he snapped. "Put them in this envelope and save them, the ashes of a great man," replied Tash. Winnie grinned, then walked over to him "Have some more," he said flicking red hot ashes into Roy's palm.

Among the many framed photographs that festoon Roy's office is one that raises a few eyebrows. It shows Khrushchov sitting in a Cadillac on the Canadian side of the Rainbow Bridge at Niagara Falls grinning at Roy who is lining up a shot on him. When was Khrushchov ever in Canada, they ask, when was it taken?

It was in May, 1959, and the Russian Premier in the picture is from the Canadian Waxworks Exhibition at Niagara Falls, organized that year by Tussaud's of London. While the opening of such an exhibition was news, still Roy felt that wax dummies would be rather drab. So the co-operative museum director sat Mr. K. in the front seat of the Cadillac which was then driven to the bridge and backed up a few hundred feet. Then as the car drove up to the Canadian shore, Roy got his great picture.

We could go on and on with these actual stories just as we hope that Roy will go on and on. To wind up this salute we can think of nothing more fitting than to print the tribute authored by that articulate, euridite Canadian, Leonard Brockington:

"When one celebrates his 50th anniversary in the motion picture industry, it sounds enough to make Roy Tash a pioneer with a gnarled walking stick and a long white beard, which I am happy to know is not the case.

"How many changing scenes and faces you must have seen since 1915 when your miraculous camera first turned its lens towards the stars.

"Certainly you have earned the gratitude of millions of theatregoers who have watched on the newsreels the unfolding of so many interesting events, occasions and characters, which your devotion and skill have brought before their eyes.

"You have also earned the gratitude of all those connected with the great industry to which you have dedicated your life's work. It has been a pleasure for me to know you and to have watched you at your labors.

"I am sure that on this notable anniversary you will receive many congratulations and that all your friends like myself will wish you good luck and Godspeed to the next milestone and many more beyond it."

Relax, you can do everything at Film House. Like editing, dubbing, mixing, looping, screening (35mm and 16mm), recording, high speed transfer, and that's just on one floor. You can also get all your lab work—processing, printing, (16mm, 35mm) closed circuit TV screening of commercials and programs. **AND NOW complete TV film commercial procurement service which means you're not all over town. And even better, you save 25% with Film House procurement service.** Save disappointments too because Film House maintains the most exacting quality control standards in Canada . . . so you can relax.

FILM HOUSE
Ltd.

22 Front Street West, Toronto, Ont.
25 West 45th Street, New York, N.Y.

The newest and most complete producer's service centre.

after the show

BY ART BENSON

● IN TOWN recently to look over job prospects was Harry Kemball from Vancouver, B.C., with a one reel film under his arm that he shot in Mission City, B.C. Stars are two talented high school students and Police Chief Joe Sauriol. Called "The Decision," it has been much in demand in B.C. high schools and service clubs. Kemball is a former teacher who has decided to make film-making a full time occupation . . . new film firm in Montreal producing TV commercials is Filmarc at 2100 Drummond Street. Principals are Claude Barnwall, Jim and John Ramsay and Barry Nye . . . Moreland-Latchford Productions Ltd. has moved to 2298 Yonge Street (at Eglinton), Toronto, and report that they have 30 films currently in production . . . Britain's Commonwealth Arts Festival pays tribute to Norman McLaren by showing a collections of his films in a one week exhibition at the Mermaid Theatre, London . . . TDF Artists Ltd., Toronto, is preparing material and films for the Ontario Pavilion at Expo 67 for the Department of Economics and Development. Film people involved are David Mackay, Barry Gordon and Chris Chapman . . . Western Films Ltd., Winnipeg, is producing an educational documentary on fish marketing in Manitoba with narration in Cree as well as English . . . Harry Horner's "Spaceport" goes before the cameras late this year in England. The million dollar film is taken from the novel by Curt Siodmak and will feature the first space hotel . . . Bernard Atkins and Bill Round are shooting a film dealing with the Trans-Canada Highway from Banff to Vancouver island which should be a beauty. Sponsor is the B.C. Department of Recreation and Conservation . . . two McGill University students are co-directing a half-hour documentary film on student life at McGill. They are Leonard Angel and Don Druick and the financing comes from the student council . . . the film work of Allan King was shown at the recent Commonwealth Film Festival at "An Evening With Allan King" . . . David Sector's "Winter Kept Us Warm" was invited to the recent Cardiff Film Festival in Wales . .. Larry Kent's "Caressed" (nee Sweet Substitute) received mixed reviews at the New York Film Festival this month. Judith Crist (Herald Tribune) slapped it for trying to ape the near documentary qualities of "Nobody Waved Goodbye," but instead came up with a "heavy-handed vulgar movie" . . . H. B. Chandler is the new chief in London, England, for the NFB's European distribution network. Job is to project Canada to the world through the use of 8MM films on Canadian business . . . Johnny Wayne and Frank Shuster flew to Vancouver to star in a vocational training film being produced by Ralph Foster . . . the 10-day Vancouver International Film Festival opened without a single Canadian feature on the program. Both Hugh Greig's "Restless Journey" and NFB's "The Happy Life of Leopold Z" were dropped at the last moment. Only major Canadian films to be shown were CBC's "Summer in Mississippi" and Pat Watson's "The 700 Million," the documentary on Red China from CBC's "This Hour Has Seven Days" . . . NFB's senior producer Peter Jones moves to Vancouver this month to set up a production unit for the board.

EQUIPMENT

Helping cameramen create better shots.

● RECENTLY Robert Lawrence Productions had to do some location shooting for an Ascot cigarette commercial. Director Doug Cowan decided to take a number of very fast complicated zoom dolly shots with sudden crabs at various angles including right angles. In the set there were a number of pillars holding up the sun roof of a swimming pool.

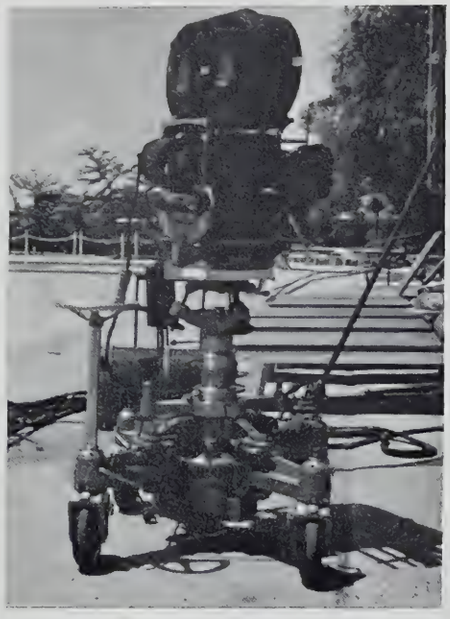
Such camera shooting would normally call for two or more grips using the crab dolly but in this situation one man handled everything quite easily by using the ELEMACK DOLLY. This versatile unit was carrying a 35mm Arriflex (with a 10 to 1 zoom lens) on an O'Connor Head in addition to the camera operator and his assistant. (The dolly is just as efficient with a BNC and Worral head.)

Some shots were only 12 inches from the ground and made possible by the dolly's low shot bracket. Even though the operator was just slightly uncomfortable, the shots were made and the results were excellent.

RLP also used the dolly on a month's location shooting for Esso. Its compactness and portability made it quite easy for the grips to whip it in and off the panel truck. Some tricky footage was shot in office buildings where the dolly was most manoeuvreable. According to the cameramen, shooting in these cramped quarters would have been very difficult indeed without the ELEMACK.

Bill Gimmi, director of photography at Lesser Studios, Toronto, reports that the ELEMACK was particularly portable and compact during his shooting of a recent Dristan commercial. Location was Pier 24 on Toronto's waterfront and the shooting called for the dolly and camera to be located on the loading platform of the pier. Three grips were able to lift the dolly by its carrying handles from a station wagon to the five-foot high platform. From this point 30 and 50 feet dolly shots were made without tracks or plywood even though the platform surface was a bit rough in spots.

Most other dollies with a crane boom would have had trouble with such an uneven surface. In this case, the solid vertical column of the ELEMACK adjusted to a reasonable height provided much the same effect as a camera mounted solidly to a car rather than hand held. During the same commercial, because of its small size and even manoeuvreability, the dolly was used through the whole night as a tripod even though some of the shots were taken in a tight corner surrounded by shipping crates.



The Elemack Dolly is ideal for location shooting and easily transported in a station wagon. Tracking width is adjustable for confined areas.

The ELEMACK has proved extremely useful in situations like narrow hallways, location shooting in offices with fixed desks. On one occasion Gimmi used the dolly in a supermarket mounted on two sheets of plywood on the top of two 10-foot scaffoldings. He was shooting a 10 to 1 zoom shot of the product and the customers.

Through the use of this new dolly, more dramatic angle shots can be made giving greater impact to product advertising. While the "up and down" of a normal crab cannot be duplicated still the ELEMACK has so many features that it has established itself as a very useful and efficient item of equipment today. Canadian distributor is Jack A. Frost Ltd., Toronto.

MACKENZIE EQUIPMENT CO. LTD.

for

Hollywood Rewinds and Splicers

Carlton Professional Bldg.
2 Homewood Ave. Toronto 5, Ont.
924-9633

Film frame of Sgt. Lew Weekes at work in France (shot in 1945).

A Weekes combat camera course

BY GORDON SPARLING

CANADIAN FILM and PHOTO UNIT

● Twenty years ago some 200 members of the Canadian Army overseas wore a special blue and white flash on their shoulders.

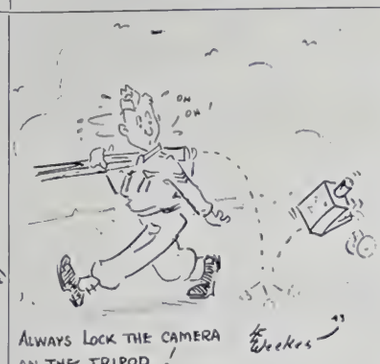
About 65 of them were Sergeant-Cameramen. Trained soldiers, they specialized in shooting on 35mm film the life—and deaths—of Canada's troops in World War II. Six members of the Canadian Film and Photo Unit gave their lives, 15 were seriously wounded, several were decorated for valour.

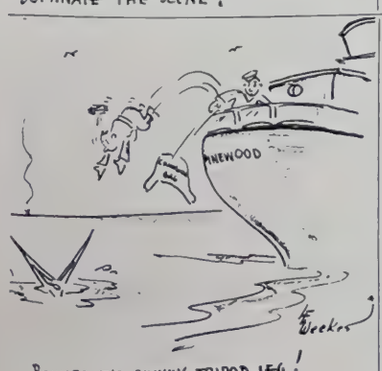
Some of these soldier-cameramen came to the Film Unit with professional experience on Civvy Street. Others turned a hobby into a career. For all, the first step in the Film Unit was a crash indoctrination course on obtaining effective film coverage under field conditions.

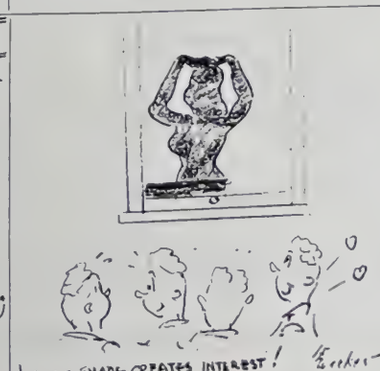
One of these newcomers brought a third talent—he drew sketches that made people laugh. Sgt. Lew Weekes, like all the prospective cameramen, slogged through the boring curriculum of the course at CFPU Headquarters in London. But he brightened the atmosphere by decorating the walls of the bomb-shattered Camera Room at 28 Pall Mall with a series of cartoons immortalizing the pearls of wisdom being dished out.

Later, in addition to his main job of filming the Allied invasion of Festung Europe, Lew did a regular series of cartoons in the army newspaper The Maple Leaf, aptly headed "This Weekes War."

Still later—20 years later to be exact—he is Director of Photography at the Capilano Motion Picture Centre in North Vancouver.







Short Ends

● DON WILDER, CSC, former president of the Canadian Society of Cinematographers and for the past four years director of production at Peter son Productions Ltd., Toronto, has formed his own company to produce TV commercials and will be located in Toronto . . . George Morita has also branched out on his own after a stint with Robert Lawrence Productions as camera operator. George plans to freelance as a director of photography on commercials and industrials . . . Darryl Duke returned to Toronto recentiy to cut a one-hour color film on the Saskatchewan River featuring Ian and Sylvia who wrote the music and words for a group of folk songs. Film is part of CBC's "Canada 98" series and was shot by Jack Long, Vancouver . . . National Film Theatre is featuring an evening of films directed by Ron Kelly, November 19, in Ottawa. He is the only Canadian film man to be represented this season . . . Toronto Film Society has a full and varied schedule of films for the winter season including works of Antonioni, Sahyajit Ray and Louis Malle—no Canadian films in this series . . . Eric Till, CBC drama producer, has left for England to direct a feature there . . . Harry Makin, CBC cameraman from Winnipeg, is now shooting on the Toronto CBC staff after two years with Ghana-TV helping to get it on the air . . . Wally Gentleman, CSC, writes from England that all goes well with the Gentleman family although they are a bit homesick for Montreal. Wally seems delighted to be back in the midst of the weird and wonderful feature film industry . . . National Film Board crew was in Toronto last month to shoot footage for a historical film on the War of 1812. Cast included 14 principal actors and 150 extras . . . the 80-minute feature "Winter Kept Us Warm," produced by University of Toronto students, was shown at the Cardiff Film Festival in Wales in September . . . many of the pictures taken during the recent Gemini 5 mission were shot on Anscochrome 50 film emulsion coated on a thinner plastic film base to save space and weight. The detail in the color photographs were remarkable in the information it conveys . . . the big SMPTE conference scheduled for Montreal, October 3-November 5, will feature papers from Wally Gentleman, CSC, Ray Payne, Mike Barlow, Anson Moorhouse, Rolf Epstein, Ralph Curtis and Lloyd Grant . . . the Color-casting Seminar (October 14-16) held at the Ryerson Polytechnical Institute, Toronto, was very successful with the entire first day being devoted to a demonstration by Eastman Kodak. . . . Stanley Brede, CSC (Crawley's) put together some unusual footage on a new ship loading method while shooting a film in St. John's, Newfoundland, for the Foundation Company. Stan was also in Toronto to shoot a film for Redpath Sugar and to direct the seven cameramen needed for the Canadian Open Golf film (Seagram's) . . . in Newfoundland was Chris Chapman shooting a film to be part of the five theatre Canadian Government Historical Pavilion at Expo 67 . . . Frank Stokes, CSC, was back in Canada shooting footage for Crawley Films: on the West Coast with Chris Chapman filming a production for MacMillan-Bloedel, in Trail and Calgary areas he worked with Bob Ennis on the "Elephant Country" for Cominco. Same pair are presently photographing a new development film for the Province of Ontario . . . Stan Brede, CSC and Budge Crawley shot "Saskatchewan Jubilee" out west . . . Roger Moride, CSC, shot a new film for Canada Packers in the Toronto area . . . Ian Matheson (Crawley's) worked on "Calcium Chloride" in Ottawa for Allied Chemical . . . Michel Brault has been shooting footage in Quebec City area for a film which will be part of the Historical Pavilion at Expo . . .

. . . John Spotton, CSC, has been shooting footage in Europe this summer for a forthcoming NFB film on concentration camps . . . Kelly Duncan, CSC, is using his vacation leave at CBC to shoot some footage for the big feature being produced in Vanver, "Deep is the Forest." It should make an interesting article for an early issue of CC.

MACKENZIE EQUIPMENT CO. LTD.

for

AUTOCUE PROMPTING

Carlton Professional Bldg.
2 Homewood Ave. Toronto 5, Ont.
924-9633

MEMORANDUM Number 006 Date: October 15, 1965

TO

The Motion Picture Producer

FROM

Fred Sengmueller
Sound Department

SUBJECT:

Sound

We are now equipped to handle pulse-sync location recording and sync transfer to 16mm magnetic even though we haven't mentioned it before.

Quality and speed in delivering your 16mm magnetic transfer from YOUR or our location recording will amaze you!

While we are at it, have you heard about our new compressor for better dialogue recordings and those problem sound tracks?

We ARE competitive, give us a try.

CINESOUND LTD. 559 ROGERS RD., TORONTO 9 — RO. 2-7338

Pathe-DeLuxe

THE NATION'S NUMBER ONE
MOTION PICTURE LABORATORY
& SOUND RECORDING STUDIOS

IS PROUD

TO BRING TO THE INDUSTRY
CANADA'S NEWEST, LARGEST
AND MOST ADVANCED

DUBBING & MIXING THEATRE

DESIGNED & ENGINEERED TO
PROVIDE THE PROFESSIONAL
PRODUCER WITH THE ULTIMATE
IN RECORDING QUALITY

For a demonstration and details
Call Roger Beaudry or Joe Grimaldi

Pathé-DeLuxe OF CANADA LIMITED

9 BROCKHOUSE RD., TORONTO 14 TELEPHONE CL. 9-7811

LEON SHELLY & CO. LTD., SALES AGENTS — EM. 4-0456

cinematography assignments

(CURRENT SHOOTING BY INDUSTRY'S CAMERAMEN)

TORONTO

STAN CLINTON, CSC (CBC)—*shooting for CBC's "20/20" in Windsor, Diary of a Farm Broadcaster, direction by Dick Knowles. In Bradford with director Mel Turner shooting "National Country Time." In Toronto for "Intertel" (Man for Others) with Vince Tovell directing. Same place for "Generation."*

ERNIE KIRKPATRICK, CSC (CBC)—*shooting for CBC's "Country Calendar" in Espanola. For "Telescope" in Hanover, Ont. In Toronto for "Toronto File" and "Take Thirty" in Owen Sound.*

NORMAN ALLIN, CSC (CBC)—*shooting footage in Toronto for "Telescope" and "Toronto File."*

GRAHAME WOODS (CBC)—*in Digby, N.S., shooting for "Telescope" with George Ronald directing, and in Montreal for director Ron Kelly. Also filming new CBC series, "Public Eye."*

DON WILDER, CSC (WILDER PRODUCTIONS)—*shooting television commercials.*

GEORGE MORITA (FREELANCE)—*finishing up shooting on "Circle-Vision" for Robert Lawrence Productions with coast to coast locations.*

FRITZ SPIESS, CSC (ROBERT LAWRENCE PRODUCTIONS)—*completing direction of photography on "Circle-Vision" for the Bell Telephone System to be screened at Expo 67. Also various television commercials.*

MIKE LENTE (FREELANCE)—*just completed shooting of NFB's "Youth Travel" in B.C. and Quebec. Ron Kelly directed. Also NFB's "Each Day That Comes" directed by Grahame Parker, written by Charles Israel and featuring Frances Hyland. Location in Stratford, Ont. Will be shooting two more films for NFB in October and November.*

JOHN GUNN, CSC (ASP PRODUCTIONS)—*director of photography on third series of "Forest Rangers" in color with locations in Ontario.*

REG MORRIS, CSC (SEAWAY PRODUCTIONS)—*camera operator on the Seaway series with locations in Quebec and Ontario.*

ROY TASH, CSC (ASSOCIATED SCREEN INDUSTRIES) — *shooting for "MGM News of the Day": New City Hall in Toronto, International Air Show, Blind Golf Championship, Maple Leaf Hockey Team Training at Peterborough, Japanese Royalty at Niagara Falls, Eagles Convention and Jimmy Durante, Jehovah's Witnesses in London, Mrs. Joseph Kennedy in Toronto and many more.*

VANCOUVER

KELLY DUNCAN, CSC (CBC)—*shooting footage on CBC's "Cariboo Series" with location in central B.C. Title of segment is "Cabin Fever." Filming in B.C. and Alberta the half hour "Camera West" documentary, "Let's Go Band On Tour."*

OSMOND BORRADAILE (CANAWEST)—*director of photography on the second unit for "Deep in the Forest" Panavision color feature being co-produced by J. Arthur Rank, Parallel Productions and Hollyburn Films in Vancouver, B.C. Kelly Duncan, CSC, is camera operator with Rod Parkhurst as first assistant. Bruno Engler of Banff will be shooting the wild life sequences. Interiors will be shot at Hollyburn Studios in West Vancouver while location shots will be taken at Bowen Island and Central B.C.*

Filming In Beautiful B.C.?

Here Is a Most Complete Line of Specialized Lighting SALES OR RENTALS

- ★ High Output DC Mobile Generator
- ★ 60" Searchlights, Mobile
- ★ M/R Lights and Accessories
- ★ ColorTran Lighting Equipment
- ★ Complete Lighting Facilities for Theatrical, Ice Carnivals, Fairs, etc.

Starlite

EQUIPMENT RENTALS

5863 Beresford St., Burnaby 1, B.C.

Phone 435-0858

A New Rental House

At A New Downtown Address

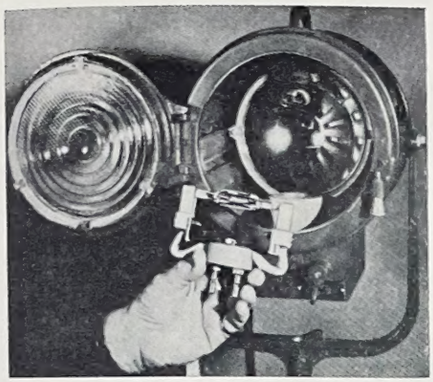
Specializing in 35 & 16mm Cameras and Accessories

- ARRIS
- MITCHELL BNC
- ANGENIEUX ZOOMS
- TRIPODS
- WORRALL GEAR HEADS
- O'CONNOR FLUID HEAD (Model 100)
- FIRST IN CANADA — 35MM ARRIS WITH 1000' BLIMPS
- STUDIO (2000 sq. ft.) AVAILABLE TO PRODUCERS

CANADIAN MOTION PICTURE EQUIPMENT RENTALS LTD.

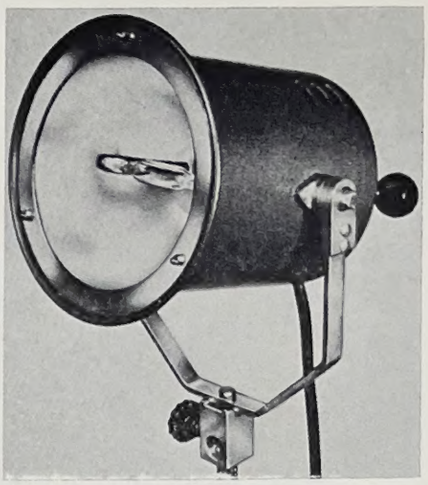
146 CARLTON STREET, TORONTO, ONT.

TELEPHONE 925-3103



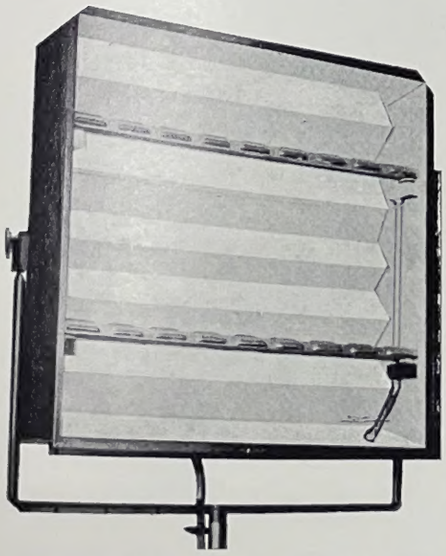
The new ColorTran QUARTZ ADAPTERS replace the conventional medium Bi-Post lamps and fit the existing lamp socket. Their use maintains the outstanding advantages and low costs of quartz-iodine lamps. Installing the adapter is as simple as replacing a lamp. Color temperature and intensity are retained for the full-rated life of the quartz-iodine lamps.

JACK A. FROST LTD HAS THE LARGEST INVENTORY OF LIGHTING EQUIPMENT IN CANADA FOR SALE · FOR RENT

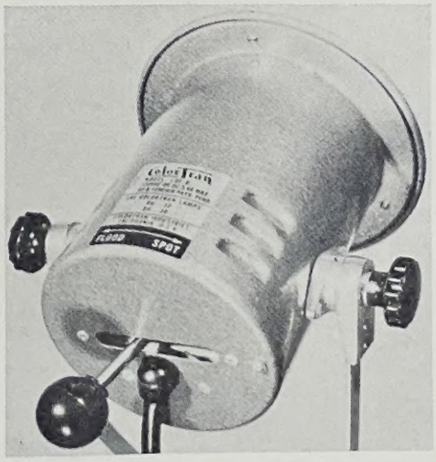


ColorTran's MULTI-BEAM "1000" is a 1,000 watt quartz-light focusing from spot to flood with finger-tip control. It fills the need for a lightweight, compact, **variable beam** quartz-iodine light for a wide range of applications.

Complete Motion Picture and Grip Sales & Rentals

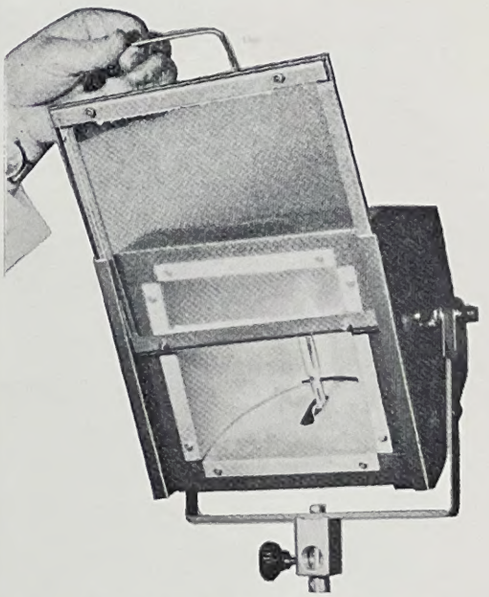


New ColorTran quartz-iodine fill light that is a large light source available for many applications in motion pictures and television, still photography, portraiture and fashions.



Here is a full-focusing 650 watt quartz light with fingertip control from spot to flood, in a compact housing.

SEE OUR BOOTH
AT THE SMPTE MEETING
IN MONTREAL



The ColorTran VARIABLE BROAD offers the widest, smoothest coverage ever achieved with a single light, producing more lumens-per-watt than any other light source.

Canadian Dealer for:
Polacoat Inc., Rear Projector Screens
Kliegl Bros. Stage, TV, Movie, Architectural Equipment
Mole Richardson Lighting Grips
Altman Stage Lighting

Contact us for rental catalogue

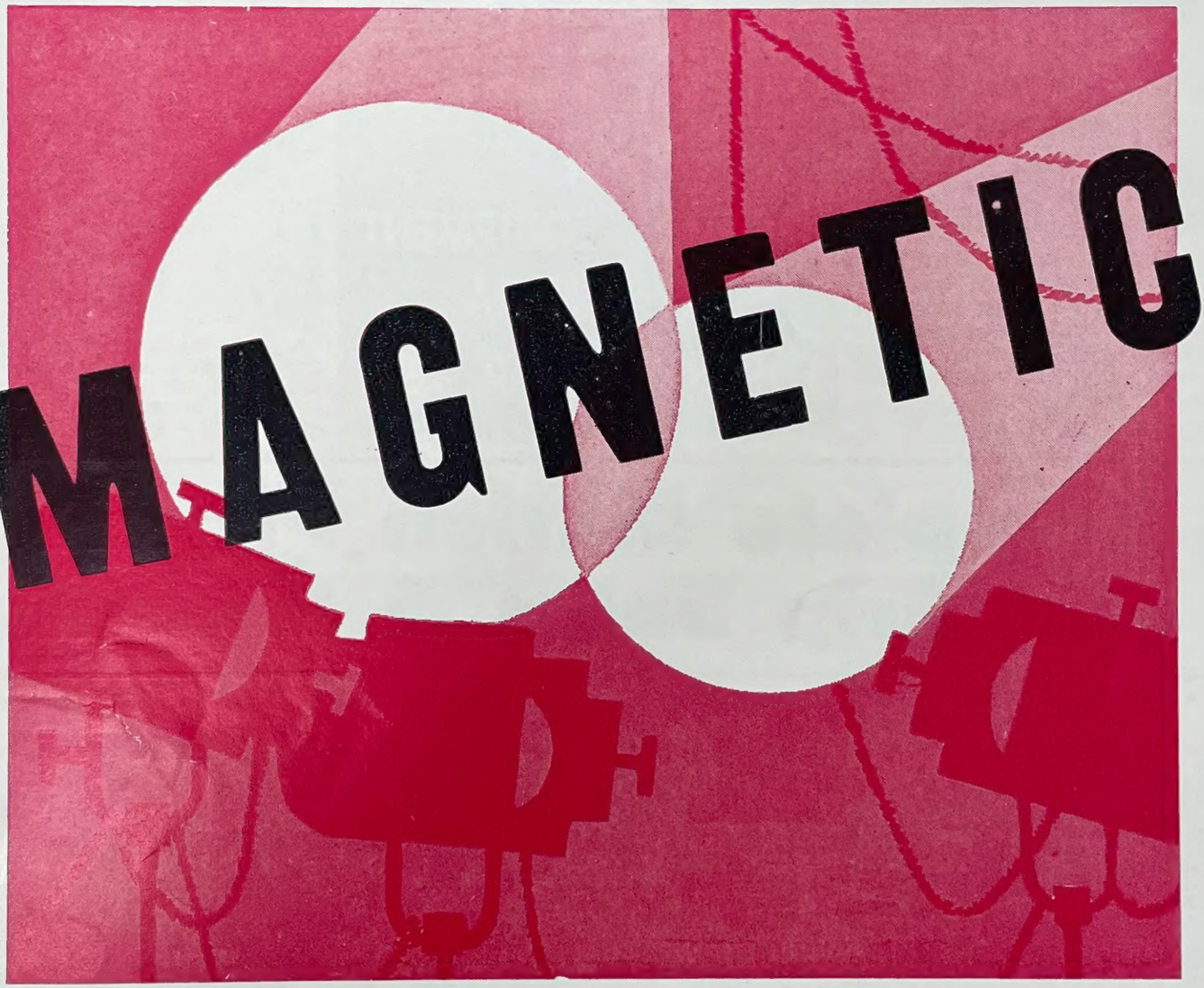
JACK A. FROST LTD

LIGHTING EQUIPMENT

336 Bering Ave., Toronto 18 — 239-1145 - 766-3660

Canadian Distributor for:
ColorTran Industries Equipment
W. R. Key Barndoors, Scrims and Stands
General Electric Lamps
Canadian Technical Tape Ltd.
Elemack Equipment

the SPOTLIGHT is on MAGNETIC



GEVAERT

GEVASONOR

T201—The best buy from all angles in 16 and 35 millimeter full coat magnetic film.

T221—Edit stripe of the same high quality and economy.

Our customers* tell us that GEVASONOR is the best magnetic film available in Canada today.

Names of customers on request.
Write for full details and prices to:

- Negative films
- Duplicating films
- Sound recording films
- Positive films
- Reversal films
- Magnetic film

Used in the Major Laboratories In Canada

PHOTO IMPORTING AGENCIES LIMITED

AGENTS FOR THE DISTRIBUTION OF GEVAERT SENSITIZED MATERIALS IN CANADA

29 GURNEY CRESCENT TORONTO 19, ONTARIO